

# DAK MUSLINS FOR MIDSUMMER WILL HAVE SPOTS OF CHENILLE.

Latest French Model of Black Mousseline de Soie With Medium-Size Dots Is Made With Circular Flounce in Box Pleats.

Special Correspondence of The Sunday Republic.  
ARIS, July 2.—Polka dotted materials of every description are extremely popular. Strange to say, the fashion does not show the least sign of loss of popularity as the summer advances.

On the contrary, new fabrics appear every day. The dark silk mousseline with polka dots of the same color, either of chenille or silk embroidery, are greatly in demand. They make extremely attractive gowns trimmed with black chenille insertion.

One new model of black mousseline de soie with medium size dots has most elaborate trimming of the black insertion, is made with circular flounce in box pleats and with three rows of narrow black velvet ribbon caught with small rhinestone buckles around the foot of the flounce.

The waist is trimmed with squares of white Irish point applique into the mousseline. These squares are arranged to give the effect of a V-shaped collar, and between them are again rows of black velvet with the small buckles. The belt, with long ends, is of wide black velvet ribbon, and is fastened at the back with a pointed cut steel buckle.

## Silk Muslins Suitable for High and Low Waists.

Dark blue polka dotted silk muslins always make up well and are in fashion, both for high and low waists—of course, with skirt to match, for every day the style of waist and skirt to match gains in favor. Dark blue flat lace or black chenille is used to trim the dark blue muslin, but on the waist is always some white lace, either in yoke, bertha, or in small chemise and undersleeves, quite the prettiest fashion of the day.

Colored pongee gowns are made up more elaborately than at first, and are for the moment considered smarter than foulard or taffeta silk.

An exceptionally attractive gown is made of pale blue pongee, with box-pleated skirt. The waist is pleated to correspond with the skirt, but is also trimmed with a pleated band of blue flat lace on which is a heavy embroidery of blue silk and numbers of small crocheted drops.

Lace embroidery and drops are all of exactly the same shade, a queer light blue, and to carry out the costume is a hat of blue flowers, also of the same shade of blue. This is one of the smartest models of the season, and as yet has not been too much copied.

## Unlined Skirt Should Be Worn Over Petticoat.

One of the fashions of the season which is more practical than many is the unlined skirt, which is sold ready-made and is of remarkably good cut for anything that is to be found among the cheaper garments. The idea of the unlined skirt is that it should be worn over a petticoat—silk, or shoddy—and made as long as the skirt itself—that is, just to clear the ground—and then it is not necessary to wear with this another petticoat, a short skirt to the knees being sufficient. Of course, the fashion was inaugurated with the idea of exaggerating the close-fitting skirt, but the lined ready-made, unless the under was of silk, were very heavy and cumbersome, and these unlined ones are a great improvement. Much depends upon the fit and hang of the petticoat, but one well-made petticoat can do duty for quite a number of skirts.

Unlined skirts are finished with a facing on hem, and should be made with considerable flare, for the tendency of all unlined skirts is to fall in around the foot, something not to be desired and most unbecoming to stout women. The skirts of silk, pongee, duck, pique and linen are made in this way and are really most satisfactory.

## Garment Does Not Hold Its Shape.

Robes, serge and even pongee costumes are made with not only skirt, but coat unlined, and there are advantages in an unlined coat. It is cooler, much cooler, but there is the great disadvantage that they do not hold their shape so well, especially if the material be soft. It pulls out of shape quickly, and, after all, a lining of India silk does not add much to the warmth, while a light-weight taffeta lining makes even an inexpensive jacket look far smarter.

All light-colored gowns must needs have light-colored linings, and it is better to have these linings in dark colors, for in the summer months white or light-colored skirts are worn, and they cannot be worn to advantage under any dark lining, for they are certain to become soiled very quickly, and a white or light lining stays clean much longer than would be supposed. One of the best and cheapest linings is the white foulard, with a polka dot of black or blue, but the smartest lining of all is a queer shade of green, with polka dots of white. This is used with tan, white or blue gowns quite as much as the dark ones. Green linings with white embroidery or designs to match the things are also fashionable, considered very smart and certainly are very distinctive in appearance.

## White Satin Linings Much Warmer Than Silk.

White satin linings are not at all good in summer, even the thinnest quality of satin looks untidy very soon, and is much warmer than silk—another point worthy of consideration.

Vellings gowns in light tan are smarter this season than those of the different shades of blue, or of which so many were seen in the spring, and every possible shade of tan is in demand. Quite the most attractive of them are in shades of tan, and are made to resemble the pongee and linen (the natural color), and these are lined with the same shade, so that there shall be no contrast, as was fashionable. As for the trimmings, narrow tucks, no narrower as to look like headings, broad pleats, box pleats or side pleats are the favorite trimmings, but there must be some trimmings, that is also the match, and of Cluny, guirre or flat or one of the imitation laces which are the same shade. A charming design for a light tan vellings gown having one of the very fine tucks arranged as to form a yoke effect, long in front than the back. On the wide flounces are clusters of the same tucks again, and across the top of the waist, forming a yoke, are more clusters. Besides these tucks there are inserted medallions of lace to match, and the whole appearance of the gown is of light, transparent material without any harsh contrast.

## Contrast at Waist Is No Longer Fashionable.

Even the contrast of a narrow line of blue around the neck, or the waist, is no longer fashionable, and either the same color or white is used instead, and liberty collar or plain satin in place of taffeta or any lustrous fabric.

The light-blue vellings are made up with lace to match or cream lace, and the lace is put on in long lines or in yoke effect at the top of the skirt, joining the yoke on the waist, or, as is now the fashion, with a bodice of lace, so arranged that it covers the belt of the skirt and thus gives the effect of a princess gown. The lace insertion goes on both waist and skirt is also arranged to meet in V shape on many of the new gowns, and while it cannot truthfully be called a new style, it is always so attractive that it passes muster with the latest designs.

Black vellings with black gimpure lace are now considered appropriate in mourning, quite a departure from the old law of no lace or embroidery to be worn with mourning. White Irish lace with black or blue vellings is always fashionable, effective and becoming, and is as popular as ever, but there is not so much of the white thought to make the gown smart as was sought indispensable last summer. The

pufts on the sleeves or lapels are all that is needed this summer.

## Pique Suits Made With Half-Coats.

Some smart looking pique suits for the summer are made with skirt and loose, half long coat, the style of coat that has been turned out in cloth all the spring. One of these suits is in light blue pique heavily stitched with white. The sack has a deep collar of Irish lace, and fans of lace under the full, slashed sleeves, and it is fastened with large white pearl buttons. A more elaborate suit is of tan-colored linen, with the skirt strapped with linen bands in a deeper shade. There are more straps on the loose cloak, and the revers and collar are of Irish points, trimmed with lines of narrow black velvet.

Strapping is as popular on the summer dresses and piques as it has been on the spring tailored costumes. Pretty, indeed, is a suit of ecru linen, elaborately strapped with white linen. About the bottom of the skirt, beginning six inches from the hem, are three circular rows of stitched linen, and these are broken by six panels, outlined by linen bands and trimmed by lattice work of straps extending from the waist line almost to the hem of the skirt. There is a little flaring tunic, the fashionable short jacket, now, trimmed with revers that imitate the panels on the skirt. The puffed sleeves are gathered in to small wristbands, and are trimmed by a panel on the outside of the arm. There is a lace collar about the shoulders, and the white linen skirt is worn with a narrow crevasse of black velvet.

## Passanterie and Braid Trimmings Newer Than Lace.

For elaborate summer gowns the Japanese voile holds a first place. It looks well with trimmings of Irish point in the way of bars, squares and diamonds, and tiny enameled buttons are often used to fasten these. Really newer than lace is a trimming of the various kinds of passementerie and braids that have lately come on the market as an accompaniment for summer stuffs. In truth, these new trimmings are something of a surprise. When the summer stuffs and trimmings appeared in March manufacturers, buyers and model makers said it was to be a summer of lace, and they eagerly predicted that the supply would not equal the demand. Lace is, of course, universally used, but it is a rival in these new trimmings. Every year it is the same story—after the season is well started some new idea comes up, and it is, as a rule, safe to count on these new ideas as dominating the autumn modes. It is difficult to say how generally these passementeries and braids will be used this summer, but they will be the first and popular choice in the autumn.

It seems early to speak of furs, but the models now shown for next winter's fur jackets illustrate this point—that what is new in the summer will be emphasized in the autumn. The fur jackets for next winter have as a rule some form of passementerie trimming. This is used on the sides of the jackets, but is perhaps more conspicuous in the way of ornaments and drops on the puffs of the big sleeves which fall over the wristbands. Modish little jackets are made without vest or collar, the sides to be worn open or slightly crossed. Few boleros are shown; the favorite form is a fitted jacket, with flat hip pieces and coat tails.

## Seal Is to Be Worn Next Winter.

The loose coat, well covering the hips, will be an equally favored choice. There are charming models in this shape in seal (which is to be worn next winter), trimmed with sable. A sable band, perhaps with the addition of tails, takes the place of a collar and descends the side of the garment. This same model is lovely in ermine, with sable band, fastening with large buttons enameled in white and gold.

Straight skirts in ostrich feathers will be the neck boss of next winter. These may be worn about the neck, hanging in stole fashion, or about the shoulders, like a Directoire scarf, the very feather scarves are worn now. The pretty Directoire scarf in lace, slightly wider than the fur and feather affairs, is a popular feature now as a slight wrap to accompany an elaborate afternoon or evening toilet.

Pagulu has just completed a foulard gown, with a cloth bolero to match, made with a little hood, cut into points that are trimmed with passementerie tassels. The gown is blue and white foulard, made with the skirt shirred into a pointed yoke and flaring to full hem. The bolero is trimmed with black and yellow braid and ecru lace, and is made with full blouse front. The little bolero of blue cloth is simply a happy accessory. Some charming effects are found in the finely checked taffetas that have returned to favor. A gown of fine pink and white taffeta in checks is made from the knees down in a lot of pinked ruffles, put on rather daily, although the skirt stands out well at the bottom. The skirt is hung in small tucks from the waistband. The bodice has a little shoulder cap of ruffles and crevasse of open-work embroidery and narrow lines of black velvet.

## Biscuit Colored Linen Gown With Bloused Front.

One of the handsomest linen gowns shown in Paris this month is biscuit-colored. It is trimmed with motifs of the same fabric in the shade of violet known as perma. The bloused front fastens at the left with buttoned tabs beneath which is a cravat of mauve waisting crapa. The front panel of the skirt is bordered with flower motifs in violet, and the rest falls in tablier fashion over two narrow shaped flounces. The seams on both skirt and waist are heavily stitched with silk. The novelty of the design on the lower part of the garment is duplicated above, where the bodice consists of a very full blouse with a small round collar opening over a chemise of lace. The motifs that trim the gown are not somewhat smaller for the collar and the sleeves. As they are lined with fine white cord which contrast admirably with the biscuit tint of the linen. The sleeves are moderately well fitted as far as the elbow, but below that they flare out into decidedly bell shape. Lace undersleeves are necessary with this gown. Extremely effective is a gown of white tulle, lightly embroidered with gold and trimmed with small pink roses. The court train is of beautiful Venice point, lined with white mousseline de soie and attached by sprays of roses. Lace trims seem the same of extravagant novelty, and some of these are mounted over gold and silver tulle.

MARIE ARMSTRONG.

## BLACK GLACE COAT WITH LACE DECORATION.

An indispensable possession of every woman is the glaze coat made in black, with some decoration in the form of lace for the collar; revers are disregarded this year, and the collars are usually long and rounded. There are some wonderful imitations of the same material as the coat itself, particularly well to the collar to finish the black glaze coat. This glaze coat is fashionable, either in the sack shape, reaching just to the waist, or in three-quarter length, and for its trimming it will bear coat ornaments, with pendant tassels, or designs worked in gathered lines of the same material as the coat itself, says the Delineator. The only drawback, perhaps, to the taffeta coat is that it has very little warmth and covers with an ill grace any thick undergarment which one may be inclined to provide it; therefore, for driving, the cloth jacket is infinitely more and palest fawn are much in evidence, trimmed with broad stitchings, turned-down collars and large buttons, and they are made in the sack shape, the Raglan with the sleeve put in at the shoulder seam being the most popular alternative.



THIS FRENCH IDEA IN AN OUTING COSTUME SHOULD PROVE EXCEPTIONALLY ATTRACTIVE. THE FROCK MAY BE MADE OF COLORED PONGEE OR SILK MUSLIN.

## CONCERNING HER SHIRT WAIST.

WRITTEN FOR THE SUNDAY REPUBLIC.

"HIT waist aren't becoming to me," said one shopper to another in a department store, "and I am so sorry, for I just don't care." "That's queer," replied her friend. "I thought most anybody could look well in shirt waists. Aren't these beauties, though?" "Indeed they are," said the first woman, chiffron, lightly embroidered with gold and long, fingering the dainty white muslin. "Why, no, I don't use for me to tempt myself by looking at them. I might buy one—and I am trying to wear out all my old ones now, merely because I have them, though 'Ned' says I look like a fright in one."

"I wear them all the time for street and home use, and my husband likes me best in them—says I look trim and girlish in one," with a deprecating smile.

"And so you do; wish I could wear them," sighed the other.

"Would you mind if I gave you some pointers about putting on a shirt waist?" asked the second woman suddenly. "There's such a lot in that, you know."

"Why, no, I didn't know. I never thought about it."

"Well, there is. To begin, you haven't pushed down in the back, have you?" "No, I never do; I hate pinning things so much."

"Yet there is the secret of a good back. Fasten it snug and secure on both sides, clear through into your corset, if necessary, and that keeps you from the awful round-shouldered effect that every other woman you see in a shirt waist has. A well-setting of these coats are made with long, stole-like ends finishing the neckbands, says the Ladies' Home Journal.

at least six inches from the back around to the pointed belt buckle. You see, yours blouse over till your belt is almost entirely hidden except the buckle. And as you are inclined to stoutness, that is the worst thing you could allow. You are sure you don't mind?"

"Not in the least. I am glad to 'see myself as others see me.' I never really stood all those things before, but I see them now."

"Another very important point is the shoulder seam. They are the first things I measure off when I am buying a shirt waist. They ought to be very long, to give the proper breadth of shoulder, and especially if one's waist is large—the long shoulder seam helps to give a tapering effect. And there's the cuff—never let it gap above the fastening—it will look slatternly if not fastened at the elbow."

"And first, but always, never buy a cheap shirt waist."

"I wear them all the time for street and home use, and my husband likes me best in them—says I look trim and girlish in one," with a deprecating smile.

"And so you do; wish I could wear them," sighed the other.

WRITTEN FOR THE SUNDAY REPUBLIC.

FROM the earliest ages it has been announced that young girls should be simply but becomingly gowned. In fact, that the two were synonymous. In these days, when nothing is so expensive as simplicity in dressmaking, the problem of how best a young girl can be dressed is quite a serious one to face.

Materials are cheap, and there is an endless variety to choose from, but cheaply made and ill-fitting frocks are more noticeably hideous than ever. To begin with, it is a mistake to have too many clothes for children, especially young girls. A few well-made frocks are vastly more desirable than a large collection of cheap ones, badly made and of coarse material. Besides which, a girl will learn much sooner to take care of her clothes if she is not provided with such an unlimited number to start with.

Piques, ducks and linens for hard wear are always useful, and although in the extreme heat of this climate there are many days when only a thin muslin is possible, a waist of this material can be worn with the heavier skirt. All white is always charming for young girls, but the colored linens and piques are exceedingly useful, and the circular skirt, a good skirt with circular flounce, is generally the best one.

Ruffles edged with lace are more suitable, more youthful than lace edged or entire lace flounces, and if embroidery be used in the flounce, it is generally the best one.

Tan coats, especially the covert coats, are most becoming to young girls, and are suitable to wear with any gown, thick or thin. Red coats are not considered so smart a thing to wear, but are always becoming, and with white skirts the red coat is so effective it seems a pity the style should ever go out. Entire gowns of light gray, chevron or outing are considered very smart, but are only trimmed with white. The gray vellings gowns are no smarter than the latest tan or bright blue, all three colors that are very trying, excepting to a bright, clear complexion, to which they add only fresh beauty.

## SEEN IN THE SHOPS.

Silks in the piece are selling at remarkably low prices—some pretty foulards for 25 cents, and even lower—and the woman who can sew and has ideas can get herself up a smart wardrobe for very little. The woman who cannot sew never feels her helplessness so much as at this time of the year, when the shops are filled with bargains which she knows is not for her. Girls of the moment are not to be afforded by the woman who must patronize an expensive dressmaker.

Here is one of the "Every-day-in-the-window" hats which is stylish. It is probably what would be called a "tailored" hat. The low crown and part of the wide curled rim are of a vivid blue, and green, and the three outer rows of the crown are of black. Underneath the rim are two black wings, extended and sewed close to the straw. A narrow fold of black velvet is carried snugly around the crown of the hat, and on the top at the back, covering rim and all, is a big, soft bow of black velvet, spread out very flat.

There is still another use into which the dress-cut case has found its way, though it is hard to believe it. Never was anything which had as great a run of popularity. This case is one of good size, nearly a foot and a half long, and when opened shows conveniences for writing. It is a writing tablet. In the top of the upper part are pockets of leather for papers and envelopes, and on the other side is the writing tablet, with a piece above it for ink and pens. Lifting the tablet, another

receipts for paper is discovered. The case complete costs \$2.55.

If you must try to wash a chiffon veil, be sure and use the "Beads"—this is in the regulation style, with three big patch pockets and a belt. They are of cotton chevrot, with narrow pink or blue or heliotrope stripes.

A trim little watch fob is formed of soft bands of leather, the lower edge cut in an inverted point, and the other turned over above it and finished with a ring-ping-pong racquet in mother-of-pearl set in a frame of gold. All this will cost \$2.

Nothing is more sensible for the summer bath or lounging robe for man than striped chevrot. The robes are made in the regulation style, with three big patch pockets and a belt. They are of cotton chevrot, with narrow pink or blue or heliotrope stripes.

Narrow white fringes on dark-blue veils, blue fringes on white veils, etc.

Broad white mousseline scarves are for the neck or hat trimmings. They have edges in colors of soft silk, pale pink, blue or lavender.

More striking are the scarves of white, dotted with big round dots of color, red, say, with a band of color to match the dot.

A pretty blue and white parasol has the regulation style, with three big patch pockets and a belt. They are of cotton chevrot, with narrow pink or blue or heliotrope stripes.

Go to one of the well-known bonbon shops where a specialty is made of chocolate, and they will not take the sweets from a showcase, but from a big ice box, where they are put to be kept hard.

And men are so fortunate this warm weather! There are rubber shirt fronts, collars and neck scarves for them, and they are warranted to wear them tenderly, for a long time. Shirts and collars are up to the eyes—they are small, made up down—a white, red or a blue can be